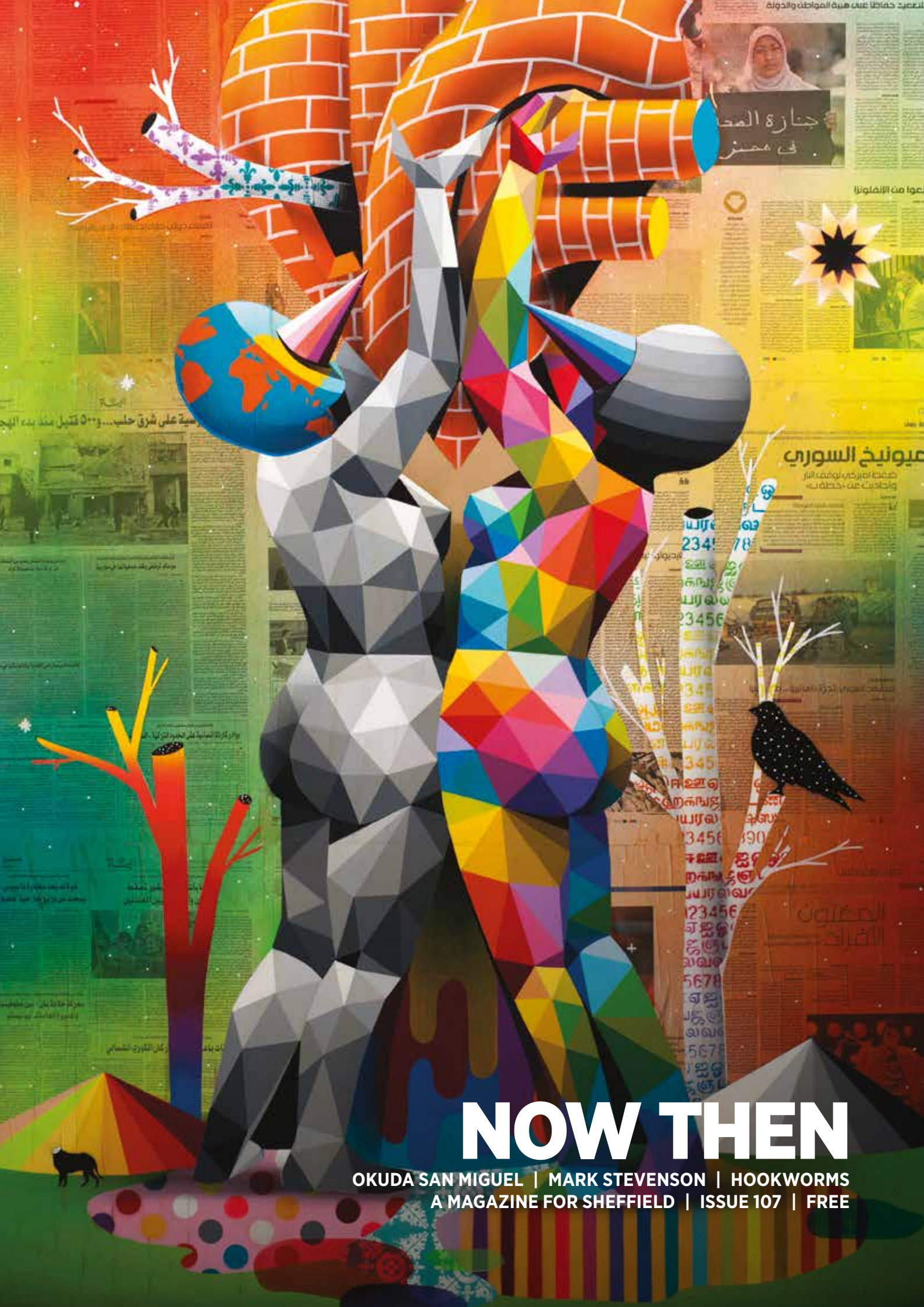




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EDITORIAL

We're back in black after our customary break from print in January and it's a pleasure to return with the pop surrealism of Okuda San Miguel decorating our pages.

'The future' is a bit of a theme this month, with a piece on the future of work by Ruth Amos and an interview with author and futurist Mark Stevenson, whose new book, **We Do Things Differently**, came out last month.

Elsewhere, we've got a hard-hitting piece on the NHS by Laurence Peacock, as well as all the usual news, reviews and previews. We've also heard some rumours about this year's Tramlines line-up ahead of the official announcement. Go to p39 for more on that...

We are planning the Festival of Debate 2017, so please get in touch if you have ideas for public events around social and political themes - speakers, panel discussions, film, music, arts events and more. We want to collaborate to get things done, so get in touch. More info at festivalofdebate.com.

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LOCALCHECK

SEX TALK

.....

The Socialist Party of America organised an event which gave birth to International Women's Day. It was celebrated for the first time in 1911 in Europe, attended by over a million people on 8 March. The day fell in February by the Julian calendar then used in Russia, where during the 1917 revolution, women in Saint Petersburg went on strike for 'Bread and Peace'. Leon Trotsky wrote, "We did not imagine that this 'Women's Day' would inaugurate the revolution." The rest is history.

But what about now, in the 21st century? A US pressure group called International Women's Day, with sponsorship from a gang of cash-rich corporations from BP to Pepsi, is issuing a 2017 'call to action for accelerating gender parity'. So sexism's being sorted out by capitalists, and we'll have full gender equality by 2030 according to the United Nations agenda.

No, not really. We know there's still widespread, horrifying violence directed specifically against women. The World Health Organisation estimates about one in three women will experience physical or sexual violence in their lifetime. Rape is used as a weapon of war in countries like the Democratic Republic of Congo. Nearer to home, atrocities like 'revenge porn' have appeared. 91% of women hate their bodies, according to Taryn Brumfitt's film **Embrace**, which had its Sheffield premiere recently. Women do most of the world's work, but control little of the money and power.

So what's going wrong? Where's feminism now? There are nearly four billion women in the world, and neither clever slogans nor well-heeled pressure groups are going to instantly reverse generations of patriarchal inequality. Sharing, this simple thing, is vitally important. Women (and men) talking over their experiences and views is surely the starting point for change, personal and political – and that includes us, here in Sheffield.

Next month our city will experience a whole load of what matters in women's lives. It all kicks off with **SheFest** (around International Women's Day, 6-12 March), which helps to develop diverse engagement in empowering events, art, networks

and opportunities. The festival is run by a not-for-profit social enterprise which, in coordination with groups across the city, celebrates and promotes gender equality. This year's events will be based around the ever-changing art space at 35 Chapel Walk. They include Eve Ensler's **The Vagina Monologues** and an International Women's Fashion show, featuring traditional clothing and women of all shapes, sizes, cultures and ages.

This will be joined by **Let's Talk About Sex**, a season of events running at Theatre Delicatessen on The Moor until the end of March. Theatre, used as a space to start conversations, can break open the borders about sex, human bodies and gender. Sarah Sharp, producer and programmer, is bringing together artists, poets, performers, film and music. They'll also work in partnership with young people, local schools, colleges, universities and sexual health organisations. It opens with **Alphabet**, a critical look at pornography and toxic masculinity by Joe Bunce and Billy Taylor, also featuring Holly Gallagher's **Before (The Line is Lost)**. Female masturbation is given musical treatment in **Buzz: A New Musical**, before a burlesque finale. Details of both festivals are on the website links below.

Women's equality isn't just for 8 March, and it's more than a theme for memes. Don't just read the headlines and move on. It matters to everyone, regardless of gender, and it needs dealing with. Let's talk about sexism every day. Let's demand full equality.

Hosted by Alt-Sheff

shefest.wordpress.com | theatredelicatessen.co.uk
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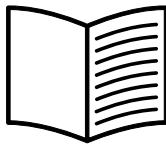
LETTERS TO WINDSOR HOUSE

FRI 24 FEB | 7:45PM | STUDIO THEATRE

Sh!t Theatre are two angry, creative women who make excellent theatre. Here they take a dig at dodgy landlords and the effects of the housing crisis.

sheffieldtheatres.co.uk/whats-on/letters-to-windsor-house

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FAIRER WORK

THE FUTURE OF WORK

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Work is one of the key pillars that holds up our lives. We will spend an average of 90,300 hours across our lives working.

I spent a lot of last year researching and talking about work, and one of the biggest issues is that it means different things to different people. For some, it's a daily grind to earn enough to pay a mortgage. For some, it's centred around a true calling or a passion. Each person's work consists of different daily tasks, start times and business structures, and we all sit within different parts of the work hierarchy. Regardless, work in all its forms tends to be an integral part of our identity.

When we talk about making fairer work a reality, we must have cooperation from board level to basement, but the world of work is changing and so too are the old structures that govern it.

It is predicted that by 2020 half the work force will be freelancers, so the boss they need to cooperate with is actually themselves. The freelancer will work for multiple companies on different projects, but with none of the benefits or securities. Where does that leave them when it comes to creating a fairer workplace? For many, freelancing balances a loss of benefits with flexibility and the chance to work the way they want to. But even in the traditional world of employment, work no longer comes with guaranteed safety and security. Zero-hours contracts are becoming the norm and 'traditional' work is becoming more and more volatile.

Education and work need to be closely intertwined, but we still have an education system set up for the industrial revolution. How can we be educating and training our children when 60% of the jobs they will do currently don't exist?

It's easy to think that these changes in the workplace won't affect us all, that automation just affects supermarket checkout workers, but nothing could be further from the truth. Automation will affect the way everyone works, particularly those gatekeepers of knowledge - the professionals.

Machines are going to become more capable and intelligent in areas that we didn't think they ever could. We think 'a robot couldn't do my job', but a robot doing a human's job will not operate like a human doing the same job. First we do things differently, then we do different things. This is where the innovation happens. We are already seeing robots performing surgery. In some sectors, robots will make certain professions entirely obsolete, leading to job losses and high unemployment, but in many instances robots will work alongside humans and make our lives a little easier.

William Gibson said, "The future is already here - it's just not very evenly distributed." A third of UK jobs are set to disappear over the next two decades and hundreds of new roles and career paths will emerge over the same time, but we need to be realistic. We often overestimate the speed with which innovation comes, while we underestimate the impact it will have pretty much every time.

We all need to reimagine the way we work. We need to reinvent the future of work and the companies we work for. It doesn't matter what sector or industry, it's likely your job is based on the classic corporate structure, which has been built up over centuries on the premise of the housewife. Men went to work and women stayed at home. Today everything has changed except that corporate structure. We need to redesign it equally. There are just as many men as women who feel sick about going into work on a Monday, and there are just as many men who would like to spend more time with their children. All employees in the UK have the legal right to request flexible working, optimising start and finish times or working from home, though most are unaware of this.

We need to wake up to some of the opportunities, but also the threats to a fairer world of work. We cannot close our eyes and hope this goes away. We need to actively, proactively 'future proof' our employability and look at how we redefine employment in the future.

Ruth Amos



Photo by Jesse Orrico

The Our Fair City campaign will focus on the theme of Fairer Work in the coming months.

ourfaircity.co.uk



UNPRECEDENTED

THE NHS CRISIS

.....

On the weekend of 3 December 2016, all of London’s paediatric intensive care beds were full. The system was under such pressure that every specialist ward had reached capacity. What do you do, as a parent, if your child becomes seriously ill under those circumstances? Pray?

NHS England had been sending alarm signals about resources and safety for months. In September, 32% of the most urgent ambulance calls in England weren’t responded to in eight minutes, the worst performance ever. In November, the number of cancelled urgent operations was 466, double the previous year. From 1 to 27 December, one in three NHS trusts issued serious alerts about the pressures they were facing.

The message was clear. But no one is listening. Worse, hospitals were told to shut up by Theresa May.

This January saw the inexcusable dismissed by the government. 20 hospitals issued ‘black’ alerts, meaning they could no longer guarantee patient safety or provide all services. “If your family live here and make a 999 call, you are at serious risk of not

ate, although being sent home is not in itself a sign a patient shouldn’t have been assessed. But by definition, a patient sent home doesn’t take up a bed, and it’s the shortage of beds that is precisely the problem. Nationally, we’ve already lost 13,822 since 2010.

Where are these patients coming from? The underfunded and under-staffed GP service contributes some. More arrive via the failing social care system. In 2015/16, nearly a third of patients who spent more than 12 hours waiting on a trolley were over the age of 80. The number of septuagenarians experiencing the same wait has doubled since 2013.

Other telling details reveal Hunt’s deceit. The health service last year spent 20% of its capital budget (normally reserved for long-term investment) on day-to-day costs. The idea that a bunch of feckless drunks is costing £950m is frankly silly. In reality, despite the government’s claims of an extra £10bn of funding (now debunked by the UK Statistics Authority), health spending in relation to need remains at some of the lowest levels

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“I’VE NOT SEEN ANYTHING LIKE THIS IN 37 YEARS”

.....

receiving the treatment you would need,” said a hospital chief executive in the north of England. In the words of another trust boss, “I’ve not seen anything like this in 37 years.”

For some, it was already too late. Patients died waiting on trolleys in Worcester. In Sheffield, an unnamed man died after waiting two hours and 40 minutes for an ambulance.

The government says all the headlines are just an over-reaction to the annual winter increase in demand. Simon Stevens, Head of NHS England, disagrees. The pressures on hospitals, he says, are “real and legitimate”. The Royal College of Nursing says its members are reporting the worst conditions they’ve ever seen. The Royal College of Physicians says the same.

Why is this happening? Health secretary Jeremy Hunt, a proven liar, points to the 4.6% increase in A&E patient numbers compared to the previous year. Putting aside the entirely predictable nature of this increase (demand rises year on year), it doesn’t explain the problem. As one anonymous consultant put it, “Our problem is not the patients. It’s the lack of capacity.”

According to Hunt, the 37% of patients who are sent home from A&E are irresponsible, capacity-blocking scroungers who are ruining the NHS. Doubtless, some A&E use is inappropri-

in NHS history.

As Simon Stevens observes: “There are real pressures [...] It doesn’t help anybody to pretend there aren’t finance gaps.” Campaigning doctor Ben White puts it another way: the government has “taken a political choice to cut the NHS, despite promising [it] wouldn’t.”

On Saturday 4 March, the #OurNHS national protest will take place in London. Groups from Sheffield will join people from all over the country to say enough is enough. We’ve all seen the headlines. We all know people who work in or use the NHS and we’ve all seen the actions of this arrogant, unopposed government. The march will send a very clear message to Jeremy Hunt and Theresa May. Stop what you’re doing and act.

Laurence Peacock

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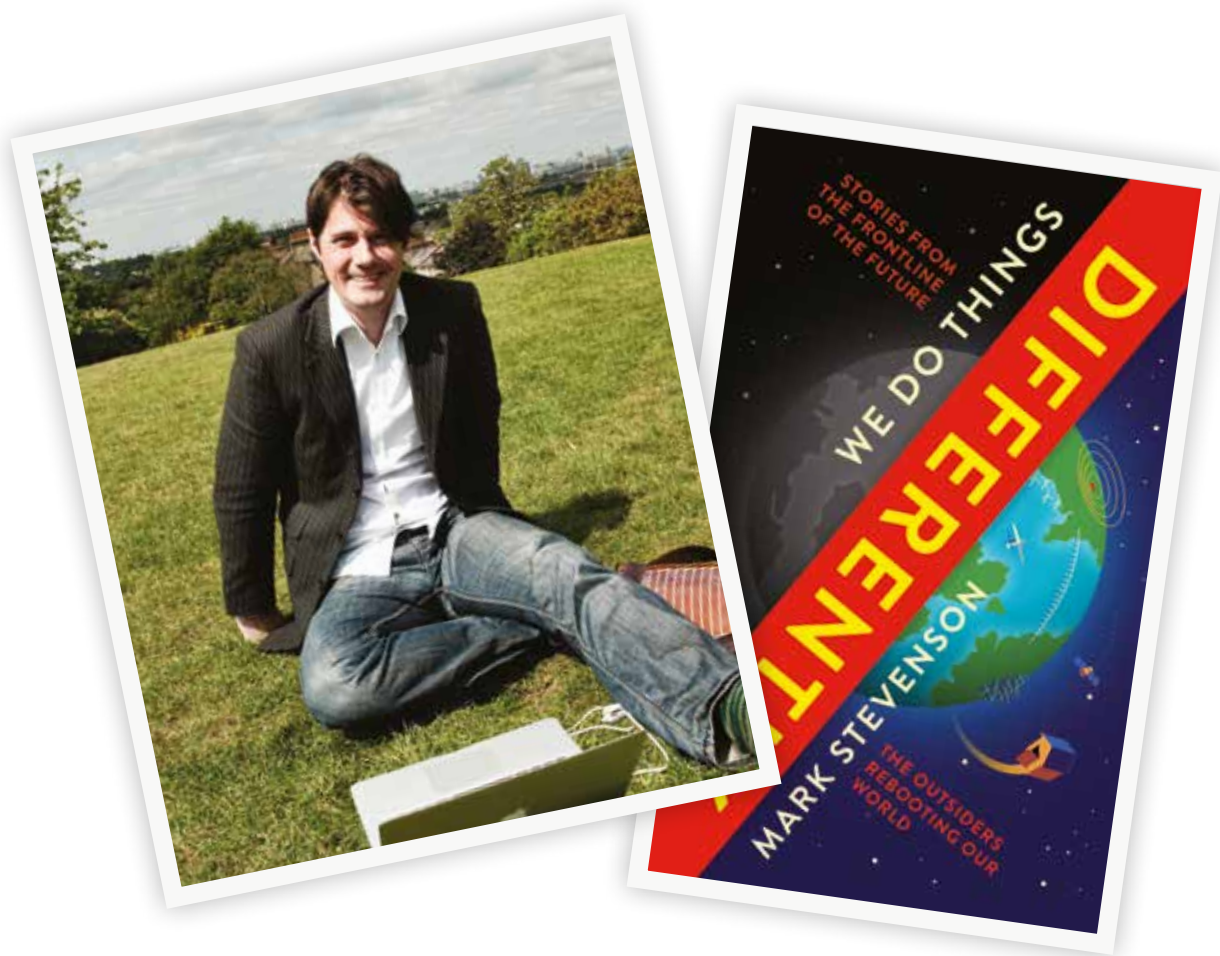
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MARK STEVENSON

FUTURIST ON HOW WE CAN ‘DO THINGS DIFFERENTLY’

.....

It's no secret that we face a number of pressing dilemmas, not just in the future, but right now, with global warming, everything that's happening in the Middle East, and a booming world population all frequently dominating the headlines. With the recent addition of Brexit and the election of President Trump, things can seem a little bleak. That's where author, commentator and advisor on global trends and innovations, Mark Stevenson, comes in.

Based in London, Stevenson recently released his second book, *We Do Things Differently*. Following on from 2011's *An Optimist's Tour of the Future*, it offers us a window onto a future which might just be a little more humane, sustainable and just than the one we're currently living in.

Tell us a bit about your new book.

We have an unsustainable food system, an unsustainable energy system, an education system which is laughable in its 'retro-ness'. We have a government that is terrible at governing people and the healthcare system is a 'sick care' system. The problem is that all those are difficult to change, because lots of people's jobs depend on keeping them the way they are. So what I wanted to do in this book was go and see if there was anybody out there who has taken on some of those systemic challenges, come up with something better, and prevailed.

How close do you think we are to achieving some of what you've theorised?

I tend to avoid predictions. You can't predict the future – you

can only make it. What I can do, and do do with my clients, is show them the waves coming to shore, whether that's renewable energy, blockchain, climate change and so on. You can't argue about the existence of the waves, but what happens when they hit depends on your what you do as you see them approach. It's going to get incredibly messy, but with technology comes new ways of thinking.

In a recent report, IBM predicted that in the next five years “cognitive assistants and sensors in our smart phones could ‘listen’ out for our wellbeing”. Is this technology moving towards invasive?

When IVF treatment was first proposed, everybody said it was man playing God, and that scientists shouldn't be poking around in the most intimate and sacred part of the human experience – until infertile couples became happy couples with baby boys and girls, and then everyone was saying that it was a moral outrage it wasn't more widely available.

So the question you're asking about the sensors will depend on how useful they become. On the one hand you might say, 'That sounds a little bit Big Brother to me' – and with good reason – but if that same technology saves lives, and your mate Geoff is still alive because his mobile phone had his back, then I think you'll see exactly the same change in perception happen.

In your book you write, “Democracy starts working when those most marginalised are involved in its operation.” What are some working examples of this?

In the book, I cover a town in Austria who took control of their energy system and moved largely over to renewable energy

something else or do you see it simply adapting?

Capitalism in its purest form, as far as I can work out, is about how you distribute capital. At the moment the problem is that it doesn't account for all the capital that we need to distribute and organise. It doesn't account, for instance, for the environment. It takes the environment for free and pollutes it readily. So it has to evolve into what it actually claims to be. Capitalism, as practiced at the moment, gets a 'D minus'. But this is where technology can be very interesting, because it can, if we use it right, help us distribute capital more sensibly.

In light of automation, how should we revise the social contract between individuals and society and how can we make sure technological advancements benefit the population as a whole?

You can research headlines for the last 150 years or so saying machines are going to take your job and it's absolutely true, machines do replace people. But in turn, they actually create more jobs than they destroy, as suddenly society can afford to do things it couldn't do previously.

Driverless cars and trucks are in many ways a very brilliant invention. There are also 3.5 million truck drivers in America, so that's 3.5 million families who are in for a rough ride. The thing I worry about, and talk about a lot in my work with governments or corporations, is managing that transition.

Which of the innovations that you cover in the book would you most like to see put into place globally?

The collective noun for economists is a 'disagreement'. The only thing that economists agree on is that if you want to boost

“WITH TECHNOLOGY COMES NEW WAYS OF THINKING”

at the same time. They're now paying half the price for their energy and the town is, unsurprisingly, booming. The lesson here is that the energy system works better when the people who consume the energy actually own the production.

When it comes to politics, I cover the issue of participatory budgeting, where you're essentially allowing the people to decide how their tax dollars are spent. It turns out that when you involve the most marginalised in democracy: a) everyone's outcomes improve, and b) people are more likely to vote for the party that gave them choice. It's also the case that when you give people a stronger voice in how their taxes are spent, they are happier to pay them. It's all very good for civil society – an undeniable civic and political dividend.

How can the average individual ‘do things differently’?

If you want to become active in anything, you have to get yourself literate. If you want to be involved in the future, you have to start thinking about it, reading about it, hanging out in places where maybe there's something you can do about it.

One of the problems with that is that I didn't think there were many places where people could get actively involved in what I call 'democratising the future', and so I created something called The League of Pragmatic Optimists. This is a club, open to anyone, where people with ideas for making the future better stand up and say, 'I've got this idea. Can anybody help?'

It's essentially about imagining the world can be better and then getting off your arse and doing what you can from where you are, rather than complaining about it, and you don't have to be the CEO of Tesla to do that.

Do you see capitalism as ultimately being replaced by

the economy, you need low energy prices. And if you want to boost the economy long-term, you need stable energy prices. When we move over to renewables, as this town did in Austria, you find yourself thinking, 'Hang on, my energy bill has gone down, which means that I can start to invest in the things that my government forgot to.'

When you're not dependent on somebody else to provide the very foundation of your economy, which is whether the lights stay on or not, and you can do that collectively, you've got a real opportunity. The energy reboot is inevitable, because in the end the economics stack up admirably. It's good news for nearly everyone, save Vladimir Putin.

Danielle Mustarde

Mark Stevenson's new book, *We Do Things Differently*, is out now.

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- Sat 4.** Martha Hill is a Newcastle based singer/songwriter who fuses elements of folk, blues, pop, and reggae into a pot of rhythmic guitar and soulful vocals. Support for the night comes from Pip Fluteman. Doors 7.30pm
- Sat 11.** Steam Chicken, Ceilidh-swing swing veterans Steamchicken return to the concert circuit with a re-invented set, a new hard hitting sound and the fabulous Amy Kakoura on vocals. Folk with a twist, with huge dollop of blues and ska. Doors at 7:00pm £7 OTD
- Thur 16.** Night Fall is a new trio of voice, fiddle and guitar, made up of graduates of the Newcastle folk music degree Show. Doors at 7:30pm
- Sat 25.** Charitable gig in aid of raising money for the American guitarist, Dave Rosser (Afghan Whigs/ Twilight Singers) to combat cancer. Featuring, THE LETTER, Dave Woodcock & The Dead Comedians, Pilosa, My Girl The River, The Electric Luddites, The Twisted Dolls, The Hill People and The Farewell State Starts at 5:00pm

plus the folk music singing session every Wednesday and quiz night every Thursday.

FOOD

A TASTE OF KOREAN CUISINE

.....

This month we are looking to Korea to understand more about the delights of its cuisine and the typical dishes you can expect to enjoy at Korean establishments in Sheffield.

Korean food is unique, very much distinct from Japanese, Thai and Chinese food. It balances complexity, earthiness and fiery spiciness, combining colour and texture to create harmonious flavours.

There's a long history of pickling and fermentation in Korea, and with an abundance of natural sea salt due to its proximity to the ocean, this is a popular natural ingredient used in cooking.

Expect an abundance of spicy soups, crispy pancakes, stir-fried rice dishes and marinated barbecued meats cooked on the grill, using cuts like beef short rib and belly pork, typically served with a side of pickles.

shredded slaw and a chilli mango relish.

There's a fantastic selection of Korean foods from the grill at **Oisoi**, a city centre food market and restaurant in St Paul's Place, where you can have sirloin steak served with kimchi, gochujang and grilled enoki mushrooms. They advise you use the kimchi as a base and dip the steak in the gochujang. Try the traditional Bibimbap, a comfort food of steamed rice served with a fried egg and stir-fried vegetables, served in a hot stone bowl with a choice of meat, an egg and a dollop of kimchi for seasoning.

At **Ginseng** in West One, they are all about celebrating Korean barbeque, with marinated prawns, squid, pork belly, beef and chicken gizzards to pick from, if you fancy something different. There's a variety of set menus, so you can get a taste of different side dishes with noodles,

“IT’S A WELL-BALANCED DIET”

It's a well-balanced diet because it contains plenty of seafood and vegetables, plus it's mostly gluten and dairy-free.

Key seasonings used as the basis or as accompaniments to many dishes include ganjang, a variety of soy sauces, dwenjang, a fermented soy bean paste, and gochujang, a savoury and spicy red pepper condiment similar to Sriracha sauce.

Kimchi is a traditional side dish made with fermented vegetables like radish, cabbage and carrot. These are pickled with gochujang, garlic, ginger, sugar and fish sauce. It has become quite popular, so you might've seen it on menus over the last year as an addition to a sandwich or burger.

Here's a flavour of a few places in Sheffield where you can get a taste of Korean food.

At **The Forum** on Division Street you can indulge in a slow-cooked BBQ pulled pork and kimchi-filled brioche roll. **Mud Crab** on Ecclesall Road have Korean-style fried chicken tacos which come with BBQ sauce, kimchi,

spicy soups, rice cakes and more – a nice way to try a little of the cuisine and find your favourite.

At **Four Corners Canteen** on Abbeydale Road, they have a regularly changing menu. You can currently try chicken dakkochi skewers, a Korean street food. The meat is marinated in a Korean sauce and served with peppers, shiitake mushrooms, rice cakes, bean sprout salad and kimchi. Hungry yet?

There is a lot more to Korean cuisine than what's served up here, so eat out or give it a go at home. There are many Asian supermarkets around Sheffield where you can stock up on the specific ingredients, spices and condiments. Check out this month's recipe from Four Corners to get you started.

Ros Arksey
@Nibbly_Pig

@ForumSheffield | @MudCrab_Ind | @OisoiFood | @fourcornersshef



KIMCHI STEW

Recipe by Christopher Smith, Four Corners Canteen

500g Kimchi (the older the better) & 75ml kimchi juice
300g pork belly, thinly sliced
Half a pack of firm tofu
3 spring onions, diagonally-cut
1 medium onion, roughly chopped
2 tsps gochugaru (Korean hot pepper flakes)
1 tbsp gochujang (hot pepper paste)
1 tsp sesame oil
1 tsp salt
2 tsps sugar
500ml anchovy stock

For the anchovy stock:
7 large dried anchovies, heads & guts removed
70g radish, thinly sliced
4 slices of kelp
3 spring onion roots
1 litre water

This is a really simple, warming dish which typifies Korean food – rich, spicy, hearty and packed full of kimchi. All the ingredients are inexpensive and can be bought from KH Oriental on London Road.

To make the anchovy stock, place all stock ingredients in a pot. Boil over a medium-high heat for 20 minutes. Cover and lower the heat for a further five minutes, then strain.

For the stew, place the kimchi and kimchi juice in a shallow pot. Add the pork, onion and two spring onions. Add salt, sugar, hot pepper flakes and pepper paste. Drizzle sesame oil over and add the anchovy stock.

Cover and cook for ten minutes over a medium-high heat. Uncover and stir, then lay the tofu in a line over the top. Cover and cook for another 15 minutes over medium heat, then remove from the heat, chop one spring onion and sprinkle it on top.

Serve instantly with short grain Korean sushi rice.



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wordlife.



WORDLIFE

HOSTED BY JOE KRISS

.....

With Trump in the White House, this feels like the perfect month to publish Thick Richard's sprawling anarchic poem, 'Scum Of The Earth'. It doesn't hold many punches, so it's not one for the fainthearted. Read with caution. It's taken from the Wordlife book we published last year.

We're running two events this month – the first in Sheffield, and then over in Wakefield towards the end of February. Watch this space for more 2017 events in Sheffield, Wakefield, Hull and Manchester.

Joe
@WordlifeUK

.....

VERSE MATTERS

Thu 9 Feb | 7:30pm | Theatre Delicatessen
£3 recommended donation

Sheffield's feminist arts collective, Verse Matters, return with featured performances from Kirsty Taylor, Ayan Abdi and Rhiannon Scutt.

WORDLIFE - OPEN MIC

Tue 21 Feb | 7:30pm | DINA | Donations on the door
Wordlife started life as an open mic night back in 2006, so we return to our roots with a new open mic at Sheffield's newest performing arts venue, DINA Bar.

UNITY WORDS

Wed 22 Feb | 7:30pm | Unity Works, Wakefield
Donations

Our sister night in Wakefield, run in collaboration with A Firm of Poets, continues with headliner Jess Green. Jess' work went viral back in 2015, when she released a poem film called 'Dear Mr Gove', criticising the then-Education Secretary's policy on schools. Since then, she has performed up and down the country.

Scum of the Earth

I was conceived in the recovery position
In the basement of a police station
I was brought up like a ballerina's breakfast
And raised on stolen donations
The doctor cried
The midwife resigned
As I was born to this world
My mother swapped me for a less ugly baby
And she called me the scum of the earth

Scum of the earth
The name that I was baptised as a babe
Lightning struck the steeple of the church
When the priest called out my name
He threw his bible in the sky
Pulled out a pistol
And shot a hole through it like a bird
And as its feathers came spiralling down to the ground
He christened me the scum of the earth

Scum of the earth
Untrustworthy
Bound to be up to no good
Standing on the outskirts of society
Swigging from a bottle of angel's blood
Peeping over the precipice
Forever the pessimist
Even my blood group is bleeding negative
Counting on your fingers to calculate me worth
And you call me the scum of the earth

Depending on the state
Of mind I'm in when I awake
I might partake in playing nice
And join in with your game
But unemployment's got its benefits
You can't get fired
And I know the system doesn't work
So why the fuck should I ?

(to the tune of Gold by Spandau Ballet)
Dole (dole)
Always believe in your soul
You've got nowhere to go
You're unemployable
Always believe in dole

Well, I've always got my settee to fall back on
How much is your time worth
When I sign on
I sign the name you gave me
Scum of the earth

And the calendar pages pave the way
Of a 75 year long street
And so I bang my head
Against the factory wall
There ain't nothing to do but drink
There ain't nothing to do
But abuse the booze
And kiss goodbye to the day
It's enough to make a man loose his screws
Man I just want to get in my grave
Because I'm just a mild mannered social parasite by day
But after 6 and a half hours on the apple sauce
An amazing transformation takes place...
Ciderman! Ciderman!
I can't do it but I think I can
Because only a drunk superhero
Or a complete fucking idiot
Would try and pick a fight with a police dog
That line didn't scan
There goes the ciderman

Well I had a most terrible day dream
As I was propping up the end of the bar
My life fragmented into millions of jigsaw pieces
And scattered all over the floor
And frantically on my hands and knees I try picking up the shards
And piecing it back together again
But the picture looked all wrong
I staggered back to the bar wiping my face
But the expressions on the people's faces had changed
What's your poison the bar man asked
I saw terrible visions in the bottom of my glass
I saw the mass replicated definition of freedom
Represented by the slogans printed on the t shirts
To corrupt the pupil you poison the teachers
I heard the untrustworthy word being preached
By the diehard disciples of Saturday night TV
Who like to make you think life's just a rehearsal
Because it helps to cope with the hurt
That comes with the curse of being a person
A brand new definition of worthlessness
And they plead
And they scream
Pick me !
We just want to be living the dream !
Well they obviously don't have the same dreams as me
Unless they want to be trapped in a burning house
By Foxy Bingo
Naked!
With a massive erection the size of a prize winning marrow.

But, you know, each to their own
And this blinding clarity is like a pencil in my eye
Take your dick out of my ear and stop fucking with my mind!
What's your poison the barman asked
I saw terrible visions in the bottom of my glass
And I screamed at the people to warn them
But they just turned back to their drinks and ignored me
And then the management asked me to leave
So now I'm outside shouting at the traffic on the street
Shaking my fist at the useless moon
Trying to catch the stupid thing with a lasso
Maybe I'm just confused
But I can't seem to see the world the way that I used to
But you've made your mind up
You know all you need to know
You see me coming and you cross the road
Like that chicken in the joke
But your narrow mind is too small to look down on me
Class never has been a straight line
And respect is a two-way street
The land that your cattle are reared on is poisoned
The fruit your trees bare manufactured by man
Your media and art is corrupted by money
And therefore irrelevant to me and my clan
Your wealth is like time
A powerful concept
Which when studied closely doesn't actually exist
What will you do when the people you put down discover
The foundations of your house are so weak they will split
So I'll just leave you to worry about things like reputation and worth
But just remember this planet is made out of dirt
When you call me the scum of the earth

Thick Richard



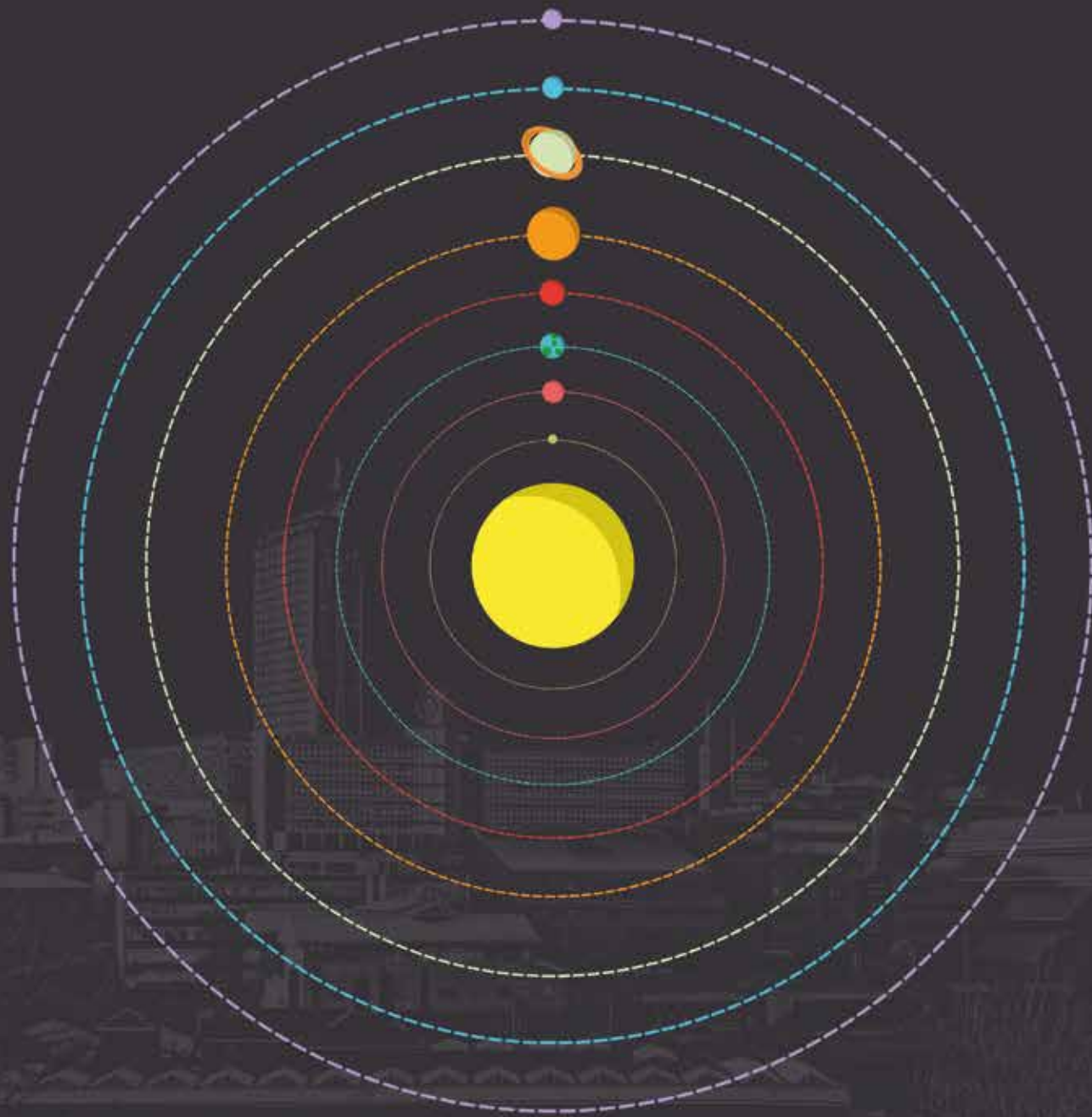
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SEEING RED

BACK IN THE S.R.S.Y.

.....

Badges were big in South Yorkshire in the 1980s. Whether you were a music-loving school kid or a picket-hardened pitman, badges formed the slogan-heavy chainmail that helped you survive those rough-and-tumbling times.

My favourite badge of the period showed a red flag on a white background. Across the scarlet banner were emblazoned the words 'Socialist Republic of South Yorkshire'. To me, it was a tribute to our embattled Labour council in the face of Margaret Thatcher's evangelical free-market zeal.

At least, that's how I read it during the decade's young years when, as an over-serious Sheffield teen, I could get as excited about subsidised bus fares as I did about **Top of the Pops**. But as Britain metamorphosed from a knockabout kingdom of bin strikes and flares into a nation that was sterner, stone-washed and skin-tight, I too underwent a transformation – from local Labour cheerleader to Labour-loathing, paper-selling revolutionary.

By 1985, my disdain for Labour's class traitors was total, and the idea that our cuddly county council had succeeded where Leon Trotsky failed made me laugh. Yet I couldn't leave that Socialist Republic slogan behind.

It had originally been coined by local Conservatives in an attempt to mock our municipal socialism, but I refashioned it in my mind as a personal epithet denoting a more idealistic dream. I imagined a world in which we not only flew the red flag from Sheffield Town Hall – which really happened on May Day 1983 – but also built barricades just south of Beighton, just north of Barnsley, and established a utopia that owed nothing to the world beyond.

In 1918, the American journalist John Reed wrote **Ten Days That Shook the World**, his eye-witness account of the Russian Revolution, in which the minutiae of life during that clamorous time added the colour that brought grand political gestures to life.

It's a long time since I read it, but I've never lost my fascination for the everyday details that make specific times and places so distinctive. It was this notion that sprang to mind a couple of years ago as I perused my old badge collection and picked out that Socialist Republic specimen for nostalgic inspection.

It was strange to hold it again. Once, it had been a background detail in a world of pressing political concerns, but nestling in my palm over 30 years on, it seemed like a relic from a near-imaginary age.

I realised that stashed away in my old diaries, I had more of the same – page after page of daily details describing the era's everyday life along with my fervent political dreams. From angsty teen trivia to fiery revolutionary outbursts, it was all there – and it was then that **Back in the S.R.S.Y.** was born.

Back in the S.R.S.Y. is a Twitter account (@SRSYdiaries) that delivers 'vintage teen diary tweets from deep within the Socialist Republic of South Yorkshire, 1979-1986'. Each daily tweet is a genuine entry from my old journals. The mix of contemporary detail, political naivety and industrial-grade teenage tedium has attracted followers including local lefties, social historians, 80s enthusiasts and assorted pop culture fans.

There are undoubtedly some giggles to be had at my Adrian Mole-ish expense, but Back in the S.R.S.Y. isn't always about delivering a laugh. In 140 characters or fewer, followers get a glimpse of one life lived in a Sheffield that suddenly seems rather distant, where the Battle of Orgreave was as important as my struggle to win a game of Top Trumps.

So whether you experienced the period first hand or it all happened years before you were born, give Back in the S.R.S.Y. a follow. It's no Ten Days That Shook the World, that much I admit. But **Seven Years That Gave South Yorkshire a Wobble?** I think I might settle for that.

Damon Fairclough



@SRSYdiaries

Damon Fairclough is a freelance writer who grew up in Sheffield. Read more at noiseheatpower.com.



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SAD FACTS

FAKES NEWS FOR NAUSEATED TWEENS

HELL IS OTHER AGE GROUPS

I have endless respect for millenials. No one has more respect for millenials than me. My own son is a millenial. When I see someone riding a unicycle or drinking from a mason jar on the pavement, do I swerve to hit them? No. Of course I do not. I would never swerve. Ever. Do I respect their way of life? No, but they deserve a begrudging tolerance and that is what I provide.

But I have a question: why is it that millenials are so unwilling to work a proper job, like I had? Why don't they work down a mine, or up a chimney, or as a senior executive for grandad's firm? That last one is just an example – we're not hiring currently.

Why, instead, do they go for these easy, soft-boy careers, like ten shifts in a call centre, telling families they're in arrears with their health insurance? Why is it they don't call their superiors 'sir' or take on a mortgage occasionally? Why is it they roll their eyes when you can't get Internet Explorer to work? Why is it they go away to Plymouth University to study Molecular Biology and never ring back home? Why is it that my bad children hate me?

Simon Klimpt

Are you okay, Simon? Are you sure you want me to publish this?
- Ed.

FURRIES FOR JUSTICE

As our world drags its carcass forward, we have pockets of time between genocides to reflect on our shortcomings and improve our society for the less fortunate.

For instance, once we knew that feelings were located in the brain, it was easy for us to understand that people with missing limbs almost certainly had the same inner life as everyone else (and why we feel so socially alienated from someone once their head is detached from their body). From this newfound empathy, the disabled community gained the right to vote, compete in the Olympics and take pride of place in our clandestine subterranean ceremonies.

It is not unreasonable to suggest that our society may end up making new discoveries in the future. I daresay there is one just around the corner: furies.

Furries are a subculture centred around fictional anthropomorphic animal characteristics and commonly dress themselves up in full body 'fursuits'. They are the newest and most disenfranchised mass crying out to be heard, erased so much from the narrative of contemporary discrimination because they don't

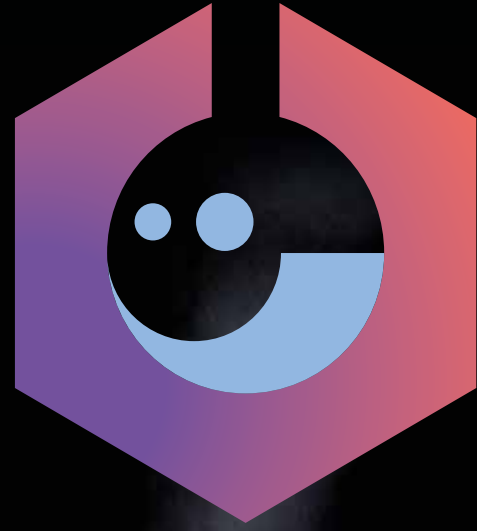
even receive the levels of targeted harassment necessary to bring their plight onto the world stage.

Or maybe they do, but it is under-reported to the point where there are no available statistics. Not that I'm endorsing a rise in furryphobia, but they do need to be statistically proven to be appropriately oppressed before we can begin the fight.

Until such a time, I will be shouting from the rooftops so that they can be heard. Not that I want to be seen as talking over the furry community myself, more than shouting on their behalf what I believe they'd be shouting if their voice wasn't muffled by a foam-insulated depiction of a smiling teenage wolf.

Tracy Denholm





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The world seems to be an increasingly more confusing and uncertain place to make sense of. The way we live, work, learn and play feels like it's shifting from day-to-day and if we don't pull together to start exploring how to adjust we could get left behind. Everything we do, from what we eat and the way we sleep, to how we take care of our own health and well-being and that of our families, friends and neighbours is changing! Whether this generates more problems or provides opportunities ultimately depends on our awareness and understanding of what we're facing, how we prepare for it and the actions we choose to take to adapt to it! We believe the only way to predict what will happen in the future is to start building it...now.

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In saving Mount Pleasant we're re-igniting the beating heart at the centre of the surrounding communities; creating a vibrant, inclusive hive of activity, resource and hope that will bring together all our neighbourhoods and their residents. Working with as many of the existing community forums and individuals as possible; the names and faces you recognise and those you might not.

In addition to this we are setting up a **Community Advisory Board** and we want to hear from you if you'd like to be involved or want to suggest someone who should be. You don't need to err on the side of caution or let your self-doubt hold you back, we can provide you with the training and support you need to develop the skills to become a leader and advisor to the project.

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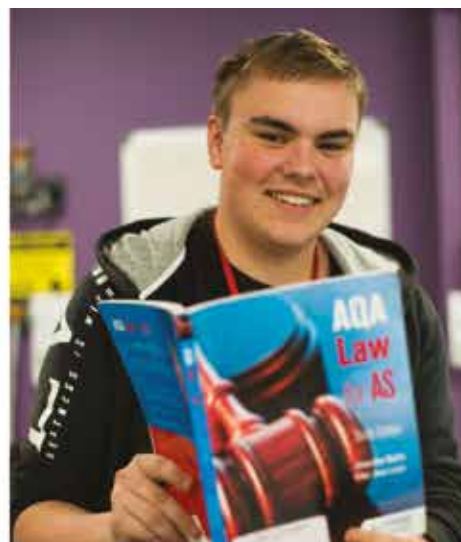
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OKUDA SAN MIGUEL

THIS MONTH'S FEATURED ARTIST

.....

The kaleidoscopic work of Spanish artist Okuda San Miguel is decorating our pages this month. The scale of Okuda's work is often vast – not just covering large walls, but in some cases repurposing and completely transforming whole buildings. For a 'street artist', his influences are unorthodox, calling to mind turn-of-the-century surrealism, but with his own graphical, pop art twist. He also works in product design, sculpture and digital art.

How did you get started as an artist and how did you develop into working across many mediums?

I started to paint in old factories and lost railways in Santander around 1997 and [studied] Fine Arts at the University of Madrid in 2000. I discovered a lot of different techniques there, but I've always followed my own way and style. I love to work in different formats, techniques, materials and environments.

growing and never stop searching for evolution.

I can see a strong surrealist influence in your work, which is not a common thing in street art. How did that influence find its way into your work?

I discovered [surrealism] while studying Art History at university and realised my own feelings are very close to surrealism. My personal god is The Bosch. I also love the work of Dali, Magritte, Ernst and many more.

Why is Hieronymus Bosch your personal god?

Because he is the best surrealist painter – the only one that painted fantastic features not based on reality – but 500 years before surrealism.

What is your favourite piece you have completed recently?

My Kaos Temple church in Spain [see centre poster], and my most recent and secret project in the USA. It will go public in April, so stay tuned.

.....

“MY PERSONAL GOD IS THE BOSCH”

.....

How much do you plan large-scale murals before starting work?

I never plan before arriving at the place in question and I never do sketches. I prefer to draw directly on the walls. It's way more fun.

If you don't plan before arriving at a location, what stages does a piece go through before it's completed?

I just stare at the wall and think about the composition, searching inside my iconography and the place's cultural background. That is when I start to sketch, but directly on the wall, sometimes with a photo reference.

First I do the big composition, and then start painting a sky, or the background in colors, and at the same time I start placing smaller details, animals and humans, to get the interaction between the elements. The third step is to draw plants or trees or mountains.

Does the geometric nature of your work make it quite demanding, because you have to be so precise?

My very unique and special geometric compositions make it demanding, of course. My goal is to improve all the time, with higher quality and better artworks, to always keep

You have also done some product design and physical work, like sculpture. Is this something you want to explore further in the future?

I am very interested in big installations for public spaces. I would like to work with an architect to make a building with a sculptural feeling.

What are your plans for the near future?

Keep working on the highest level in my studio and in public spaces. My next solo shows are at Stolen Space (London) in February and Corey Heldford in LA in April, and some amazing street projects in America, Asia and Europe. Don't miss my Instagram - @okudart.

Sam Walby

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MUSIC

NOSTALGIA FOR THE CRACKLE

.....

After reluctantly passing on his 80s Technics SL-B210 turntable, my dad frowned, disgruntled as I removed a brand new Floating Points album from its sleeve and set it spinning. “But it doesn’t sound right – there’s no crackle!” Used to his satisfyingly worn selection of old LPs, a 2016 production was a little too smooth for his liking.

My education in music came around five years into a huge worldwide record resurgence. In the US, vinyl sales went up 260% between 2009 and 2014, leaving many ex-record owners disappointed they’d flogged their collections at car boot sales a few years prior. How can we explain why records have resurfaced?

The distinguished lightbulb inventor Thomas Edison was responsible for the creation of the phonograph, the earliest version of a record player. The phonograph used cylinders to record and produce sound. Moving forward about a hundred years, most modern records, developed around the mid-twentieth century, worked by detecting vibrations in the grooves. If you listen carefully you can hear the sound of the record without amplification. The invention of the flimsy cassette in the 60s was little competition for the record, which had developed into a much sturdier medium. Records only left the mainstream in the late 80s with the advent of the ‘Compact Disc’.

Now we’re firmly established in the age of the digital download, where tracks can be bought and played at the click of a button, what has given audiophiles their renewed penchant for records? Records might be large, awkward and fragile, but in many ways this renders them extra special. Their fineness is what makes them so precious. On receiving the gift of a record the sleeve gives us the opportunity to

open something. To gently fish a record from its artfully designed sleeve produces immense satisfaction. A record is not just a musical offering, but also a gift of art, something you can display with pride.

In the digital world we flit between tracks – from Radiohead to Rachmaninoff, a mashup at our fingertips – but it’s bad news for the album. Records are much more restrictive than ultra flexible digital downloads, but they force us to consider the detail and craftsmanship of the LP as a medium.

Records allow us to spend time deliberating over what to purchase, wondering what it might sound like, placing the record on the player and listening intently to what has been produced. Is our rehabilitated love just an age-old exercise in nostalgia, a step into the past and a hazy reflection of the ‘good old days’? CDs are also regaining popularity, but not as significantly, perhaps because they’re not quite old enough.

What nostalgia doesn’t explain is why young people make up a large portion of those contributing to soaring record sales. I’m too young to remember even the last days of the first record age and yet I’m still enamoured by the amplification of musical delights from the delicate touch of a needle in a groove.

A continued surge in sales seems to indicate that records won’t be losing popularity any time soon. Their history, physicality, artwork and nostalgia all continue to contribute to our adoration for the record.

Jen Martino

SOUNDWAVES

At Now Then towers, we’ve been keeping our ears to the ground and we’ve picked up a few tantalising rumours about what acts **Tramlines** may have in store for Sheffield this year...

The first is a Caribbean collective who’ve influenced everyone from The Stranglers to The Specials in their five-and-a-half decades at the top of the game.

Head down to the Ponderosa and, as is Tramlines tradition, you might find one of the greatest golden age hip-hop groups at the far side of the field, bringing the heat from LA to S1.

Another global act weds the thumping dancefloor dynamics of our own club culture with snaking desert keyboards and mysterious mantras. He’s a dab hand at getting any party started.

Last but not least, whatever line-up you’re dreaming of you will know the hits of this well-loved Mersey guitar group, with their arsenal of summer anthems and hands-in-the-air singalongs.

LIVE

.....

SHEFFIELD IS SUPER

13 JANUARY
YELLOW ARCH

In an era where listeners are rarely raising an eyebrow at the bizarre and strange aliases musicians are creating (Icytwat and Ross From Friends being two recent examples), Mess Your Hair Up managed to pique interest with their pseudonym even before taking to the stage for Sheffield Is Super.

Yellow Arch felt like it was dressed up for the event due to the golden tinsel that was on its walls, and although the audience for the following party was mostly absent the music was all-round good. Sheffield classics were played alongside popular tracks from musical legends dominant in the 80s, 90s, 2000s and 2010s.

For those who attended, it was a reminder of how good music from Sheffield was, is and can be. And for people who weren't fully aware of the talent to come out of Sheffield, such as myself, it was a pleasing eye-opener to hear tracks from local artists being indistinguishable in quality when played beside many nationally and internationally renowned artists.

Sheffield Is Super was one of those nights where you wish you had made a note of the tracklist, and my intention before writing this was to mention a couple of the songs played on the night, but hearing the DJ behind Mess Your Hair Up play a variety of music filled with Sheffield talent in a seamless way for a few hours is something that needs to be heard to be appreciated.

Akeem Balogun

NEGATIVE MIDAS TOUCH

14 JANUARY
AUDACIOUS ART EXPERIMENT

For those acclimatised to noise music, howling feedback and waves of nihilistic static can provide a deeply cathartic experience. Similar to the outer edges of metal, there is spirituality embedded in the excess. Noise is music able to hold you in a trance. As Negativland asked in 1987, is there any escape from noise?

Seemingly not in Sheffield, where even in early January the Audacious was at capacity for a performance by Bethany Patrick's Negative Midas Touch project. For 25 minutes she coaxed waves of sonic brutality from a distorted keyboard and a range of other bewitched machinery.

The voluminous productions of Merzbow, the General Secretary of noise, are as flat as an oil painting and usually leave me cold. Patrick's approach is more three-dimensional and, if you'll excuse the deployment of a hideous cliché, she really does project a sonic landscape from the speakers.

But it's a bleak one, a topography of barren flatlands and long buried voices. Her set was hit by a few technical issues, seemingly leading her to finish earlier than planned. Although doubtless frustrating for Patrick, the sudden failings of her equipment didn't detract from the set, giving the illusion of us approaching a sonic Stannage Edge and plunging over it.

According to my blurry snap of the running order it was Salwa on next, switching things up with a set of noise-indebted grime and mucky bassline. Finally the boys of Blood Sport took us with them deep into the night, eschewing beat matching and instead just sending one song on a collision course with the next. We had 'Goodbye Horses' and 'I Feel Love', as well as more obscure 80s electro pop and dark industrial, before they handed over to DJ Human Sacrifice for more oddball party fuel.

Sam Gregory

LISTINGS

HOSTED BY
SAM GREGORY

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STEEL CITY RAVE

Sat 18 Feb | Trafalgar Warehouse | £6.10

Fundraising party for Peace in the Park and the Sharrow Festival with Off Me Nut, the Junglist Alliance, Andy H and Displace leading a night of countless Sheffield talents, all chewed up and spat out by the mighty 20Hz Sound System.

CAMILLA GEORGE QUARTET

Wed 22 Feb | Lescar | £6

No frills or gimmicks, just great modal jazz from a young London quartet on top of their game. George is both saxophonist and composer, with echoes of her Nigerian roots on the group's debut album, **Isang**, or 'voyage' in Ibibio.

TIM BARNES & JEPH JERMAN

Thu 23 Feb | Shakespeare | £5

Sonic debris from the outer edges, as collected by a pair of American sound artists at the vanguard of musique concrète. Support from Blue Yodel, a noise 'n' vocals project from Fiona Kennedy of Hunter Gracchus.

BLEATING APOCALYPSE PRESENT:
CHRISTMAS WITH SATAN IV

Fri 24 Feb | Corporation | £6.50

Two months late, here's local heroes Bleating Apocalypse with a festive feast of riffs, raffles and ROFLs. Support from that most English of grindcore groups, Raised By Owls and, err, Iron Sphincter.

LIQUID STEEL SOUND 10TH BIRTHDAY

Sat 25 Feb | Yellow Arch | £9.10

LSS celebrate with legendary soundsystem Channel One. Ras Kayleb and Mikey Dread will take the controls for the whole six hours, with LSS friends and favourites in the rave cave.

EDWINA HAYES

Sat 25 Feb | Greystones | £13.20

Somehow bridging the cultural chasm from Preston to Nashville is Edwina Hayes. Her voice combines the stripped-back, straightforward style of US singers like Iris Dement with the less-is-more arrangements typical of English folk, with a gently plucked guitar often her only guide.

January brought a brief respite from the doom and gloom with the news that CADS, the Shalesmoor-based non-profit who rent studio spaces to local makers, have secured a 25-year lease on Abbeylea Picture House. Already dab hands at running a cracking venue with the 2014 creation of the Night Kitchen, CADS will move forward with the restoration of the art deco building, eventually returning it to full use as a community arts venue.

The news couldn't be more timely, coming two months after Sheffield City Council began consultations about selling off the Central Library to become a five-star hotel. As one body flogs off the city's cultural assets with no plans so far announced for a replacement, the work of conserving and enhancing what we've already got falls to enterprising groups like CADS.

QASH ANTI-VALENTINE'S BASH

Sat 11 Feb | DINA | £5

A Valentine's alternative from the queer collective behind October's QASh Bash! at the Lughole. Few details on this one, but you can't go wrong when the tagline is "a night to denounce the heteronormative patriarchy".

CARLA DAL FORNO

Sun 12 Feb | Audacious Art Experiment | £5

Imagine the fragile vocals of Sibylle Baier being swept away by an electronic undercurrent and you'll get the spectral pop of **You Know What It's Like**, Carla dal Forno's celebrated debut on Blackest Ever Black. Also playing are Toucans, Isis Moray, Prom Knife and mysterious pro wrestler Sammartino.

SOICHI TERADA

Fri 17 Feb | Moor Theatre Deli | £19.98

Is there anything that epitomises what dance music should be about more than Soichi Terada's beaming smile on the cover of **Sounds From The Far East**? Catch the grinning guru of Japanese house bring his live show to the Deli, with support from Dekmantel Sound System and Team Rice.

GETT OFF X BUTTERZ

Fri 17 Feb | Hope Works | £16.90

Our Headsup interviewees this month team up with one of the most talked about labels in grime and bass to bring CASis-DEAD and Royal-T to the warehouse, plus Swindle and Elijah & Skilliam.

GALAXIANS

Sat 18 Feb | Audacious Art Experiment | £6

Last time I saw Galaxians they were opening the Night Kitchen's basement for Banana Hill. Along with our own Blood Sport and Glasgow's Golden Teacher, they're the Leeds link in the holy trinity of bands who approach live instrumentation with a heads-down clubland mentality.



LO SHEA

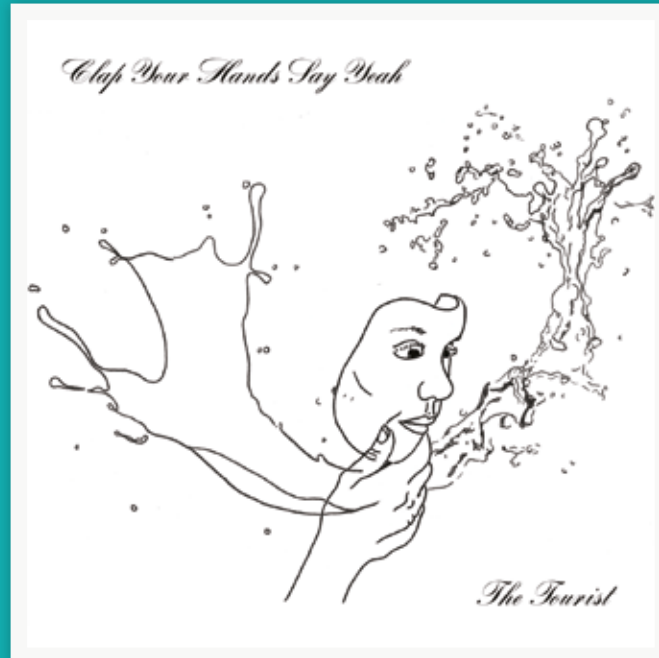
MODULATE EP

Liam O'Shea has been a big name in the Sheffield electronic music scene for the last couple of decades, building on his reputation as a resident DJ back in the 90s. Nowadays he's not only a DJ but a business man, producing tracks through his renowned labels, Seaghdha and 100 Years, curating and managing the fantastic venue and art space Hope Works, and still finding time to make his own music under the Lo Shea moniker.

Released via the Hope Works label, Lo Shea's latest EP **Modulate** is a four track record featuring a remix by Bristol-based Hodge for the finale, 'Primitive Operations', bringing an atmospheric techno layer to an already entrancing track. It's not surprising to see O'Shea collaborating on his personal work, given his vast links across the scene, and it gives a glimpse into him not only as an artist, but as a listener and lover of other artists' music.

Modulate feels as though it's been crafted to listen to as a whole. Opening track 'A Way Through (Dub)' starts minimal and industrial, with a slight build-up through the track, throwing up nostalgic synth sounds which wouldn't feel out of place in the era O'Shea began his career. 'Mark X' picks up the pace and melody, strengthening the reminiscent sounds of the previous track, but with more of a club atmosphere. Both versions of 'Primitive Operations', with and without Hodge, again build on the industrial feel, which feels akin to the Steel City itself, an important influence on O'Shea's musical career.

Tasha Franek



CLAP YOUR HANDS SAY YEAH

THE TOURIST

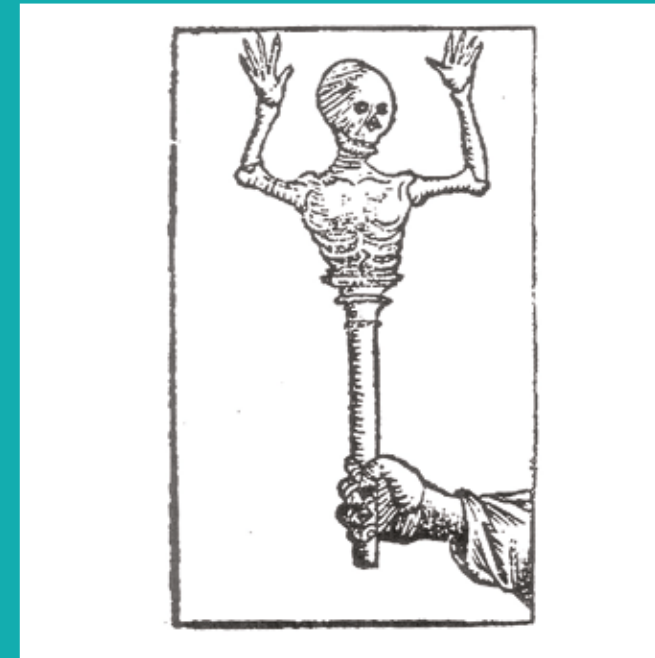
Coming of age in the internet era, when the promised democratisation of culture appeared to be coming true, when musicians and bloggers alike could reach international audiences without leaving their bedrooms, Clap Your Hands Say Yeah did not have the good grace to disappear once the hype machine dropped them.

The sprawl of sites sharing amateur music journalism was tamed into a more centralised Web 2.0, forcing acts whose careers were made by the dissemination of low-quality MP3s to either disappear or ascend to the middling levels of success afforded to indie bands. Alec Ounsworth opted for neither.

Despite what the curbed vocal tics and Kings of Convenience vibe of opening track 'The Pilot' might suggest, Clap Your Hands Say Yeah have not lost all of their bizarre charm at a time when, to survive, the more eccentric parts of guitar music have been shorn off. The yelps of 'Satan Said Dance' or the mumbling of 'Over and Over Again' return for **The Tourist** and, regardless of having pruned down membership to just the frontman, the record creates the illusion of a full band.

Ounsworth harmonises with himself, voice panning between speakers to simulate backing vocals. There's a mix of programmed and live syncopated drums, analogue and electronic instrumentation, adding up to some thoroughly solid guitar pop. It's not brilliant, but The Tourist is at least how a Clap Your Hands Say Yeah album in 2017 ought to sound.

Tom Baker



COMMUNITY

COMMUNITY

Community are up there with the most successful groups to emerge so far from The Lughole, a back-to-basics local venue that's fast turning into one of the city's most successful incubators of new bands via their label offshoot, Kids Of The Lughole.

Sticking firmly to that ethos, this self-titled release is short and sweet, with none of the five tracks crossing the two-and-a-half minute mark. The EP opens with a flurry of drums at the start of 'Mushy Peas' before settling into (well, for 60 seconds at least) a guitar-led groove sounding like The Fall at their most muscular.

Interesting cover art too, with the band's name contracted and stylised as if a sequence of medieval runes. Below is a macabre image of a skull on a stick throwing its hands in the air, appropriated from a mid-sixteenth century illustration for **Cosmographia**, Sebastian Münster's 1544 survey of the entire world.

Community's focus is a little narrower, seemingly out to prove the continued relevance of the old adage that three chords are all you need to form a punk band, such as with the thrashy 'That's Magic' (the vocals are buried deep in the mix, so they may indeed be about Paul Daniels). 'Kids' takes on more of a metal flavour, backed by big and bright cyclical riffs, while closer 'March' opens with a brief sample of studio chatter (the EP was recorded at the Audacious), before descending into two minutes of madness one last time.

Sam Gregory



UNEARTHLY TRANCE

STALKING THE GHOST

Exploiting every stepping stone on the path to ultimate heaviness that the doom and sludge genres have to offer, **Stalking The Ghost** is an album that uses its duration to take you on a journey to the core principles of massive, distorted riffing by getting progressively darker and heavier with each passing track.

'Into The Spiral' kicks off with an uptempo stoner groove but with the crushing element of darkness that pervades all of the album's tracks, despite the thread of melody that holds it together. A clear highlight, 'Famine' is a monolith of dirty post-metal, with bellows melding into whispers and thick, titanic riffs giving way to bursts of atmospheric chords. 'Lion Strength' continues this contrasting sound, but suffers from some weaker textbook riffs, made more obvious by its lingering duration.

'Invisible Butchery', however, is the motherlode of heaviness. Full deathly growls and snail's pace chord changes from the very outset herald complete auditory doom, maintaining a gloriously horrible tone, even when the tempo picks up.

As a sort of summation, 'The Great Cauldron' progresses through the various iterations of unadulterated weight that have come before. Finally, 'In The Forest's Keep' is like a haunting echo left after the storm that was Stalking The Ghost, its entirely clean but unsettling tone acting as both a cleansing and a message of eerie warning. This is not the end.

Richard Spencer

Go to nowthenmagazine.com/sheffield for reviews of Big Balloon by Dutch Uncles, Veronica Vasicka at Hope Works, Dawn Ray'd at Audacious, Holiday Ghosts at the Foodhall and Cervo at The Harley.



HOOKWORMS

LEEDS FIVE-PIECE COME TO OUTLINES FESTIVAL

.....

The second annual Outlines Festival is fast approaching and the line-up this year is looking very strong indeed. Eyes are turning towards bands from all over the country, who'll be making a healthy racket at Sheffield's favourite winter festival, which will for the first time take place over two days on 3-4 March. In amongst a very long list of bands you need to see, including Jagwar Ma, The Selecter

and The Crookes, lies Leeds-based psych-drone band Hookworms, who'll be headlining at Queens Social Club. Hookworms have been making their mark on West Yorkshire and beyond since 2010, with two studio albums under their belt and having toured with some of the best psych bands on the scene over the last seven years. Their latest album, *The Hum*, released at the end of 2014, was an

acclaimed delight, so talk of a new studio album will definitely whet the appetite of fans across the country.

We caught up with bassist MB to talk live shows, the new record and Hookworm's cocktail history of Sheffield.

Let's start off with our most pressing question – are you looking forward to playing Outlines?

Yeah, it should be a fun day. I've never been before, but we did Tramlines about five or six years ago and drank too much Long Island Ice Tea.

You've always made it quite evident that Leeds has been an important location to the band. Does that roll out to the rest of Yorkshire?

I don't think we've played anywhere else in Yorkshire much. We've only played Sheffield a few times in six or seven years as a band. There have been a couple of shows in Hebden Bridge. That's about it outside of Leeds but within Yorkshire.

Do you have any good memories of playing Sheffield in the past?

Actually, I think that the worst show we've ever played as a band was at the Queens Social Club! Probably not the answer you were looking for. Maybe that doesn't bode well, but I'm confident nothing can be as bad as that particular occasion, so the only way is up. I've played shows there in other bands that have been great though. The last time we played Sheffield was fun, at The Harley on our album tour in 2014 with Kogumaza.

Is there anywhere that you'd avoid playing?

Queens Social Cl... No, I think all our other experiences

Walker Brothers, John Coltrane (with Pharoah [Sanders], Alice [Coltrane] and Rashied [Ali] in his band), Kraftwerk, The Necks and Harmonia.

Do you have any plans lined up for this year's festival season?

We currently have nothing else booked after Outlines. I'm sure that will change though.

And how about in the studio? What can we expect?

We're working on the new album at the moment. With any luck we'll finish it in the first half of 2017 and it'll be out before the end of the year, but then again luck isn't something we have much of as a band, so who knows. It's taking a while. A few things got in the way: life, death, floods...

Do you think it's important to progress musically or are you more focused on establishing a recognisable sound for the band?

I do, and hopefully we will have progressed noticeably with this record, considering it's now been three years since we finished working on the last one. Saying that, whenever I play new stuff to my girlfriend or friends they just say, "Sounds like Hookworms", so we must subconsciously be doing the latter.

Which sort of direction do you feel like you're heading?

Our stomachs grow outwards, whilst our hairlines slowly recede.

Anything else you can tell us about the new record to give us an idea of what to expect?

It's a concept album about climate change featuring more synthesizers than the average Hookworms fan is likely to enjoy.

“LESS PSYCH, MORE EXERCISE ROCK”

in Sheffield have been good – just the one blip. I seem to remember the sound engineer at the Redhouse once insisted on us setting our drum kit up in a really peculiar position so that none of us could see each other. He refused to do the sound or let us use the PA unless we adhered to his request. He was an interesting dude. We met a man called Cosmic Andy at that show as well. The cosmos was strong that evening.

How do you decide where to perform or which festivals to play at? You must get a lot of offers.

We're mostly working on the new album at the moment, so we're trying not to play out too much. Having shows means our time is taken up rehearsing old songs, instead of writing new ones. We've done a few Leeds shows to try new material out, and Sheffield is only 45 minutes down the M1, so easy enough to get to. We like Kate who was booking the Outlines show too, and we tend to stick with promoters who are nice and look after us.

Have you played alongside any bands you really idolise or have had an impact on the band?

We did a pretty nuts show in Paris a few years ago supporting the recently reformed Slowdive and Loop. They were two bands I idolised as a 16-17 year old, so that was wild to do. We've played with Spectrum a couple of times, Pissed Jeans, and we've got two shows coming up with The Fall next week. They're all bands we love. We've been very lucky in that respect, especially considering a lot of our idols are dead.

Who would be the dream line-up to play with?

If we can time travel to when these bands were all in their peak I'd go for: Can, The MC5, Suicide, Liquid Liquid, The

It is more in line with the kind of music that most of us listen to: less psych, more exercise rock. You can run to it.

And will we get to hear any of the new stuff at Outlines?

I think there are three new songs in the set at the moment, and potentially even more by the time March rolls round!

Tasha Franek

Catch Hookworms alongside Azusena, Babe Punch, Cowtown and more at Queen Social Club, starting at 5pm, Friday 3 March. Tickets for the weekend are still available at outlinesfestival.com.

OUTLINES FESTIVAL (3-4 MARCH)

Now Then Recommends...

The Membranes (Fri 3 Mar, 10pm, Plug) - Blackpool punks who are too oddball for the mainstream. Recently released their first record in 25 years, the acclaimed **Dark Matter/Dark Energy**.

Islet (Sat 4 Mar, 9pm, Harley) - A thrilling if unnerving live prospect, with band members swapping instruments and launching themselves from speaker stacks.

Girl 20 (Sat 4 Mar, 3pm, Queens Social) - Mysterious new group from Sheff who combine spectral pop with dark electronics in a style that'll be familiar to fans of Fever Ray.

HEADSUP

GETT OFF

.....

Events in Sheffield are in constant rotation. Some host popular acts, others book musicians known only to a handful of locals, but none are quite like Gett Off, a party that has consistently supported grime, garage, bass music and everything in between.

We spoke to Gett Off's founder, Danny Lynn, about supporting underground music and on the importance of a night out being a good party, before anything else.

How did you get into events and what made you start Gett Off?

It started with me putting on parties with a few mates just for fun. It grew from there and I began to put on nights. I was running a club in Peckham, London before I came to Sheffield and began managing club nights at The Harley. Now I'm working in collaboration with Hope Works to bring new exciting events there.

to somewhere like London. Some things have worked here, some things haven't, but it's rewarding when you crack it and it goes off.

What Sheffield artists are you enjoying at the moment?

Maurice Fulton, an American artist living in Sheffield, whose music and DJ sets are amazing, Parrot, who's produced a lot of stuff over the years and gone under a lot of names. DSL, who is one of the best producers and DJs in Sheffield. Blood Sport are a really great band and ES.Q's new stuff is incredible, coming soon on new Sheffield label PXU.

I can't list them all, because there are a lot of good musicians in Sheffield. Many of them are quite reclusive [laughs], but I want to support music like that with Gett Off. I want to give these great and different artists somewhere to showcase their music.

Akeem Balogun

"IT'S ABOUT PUTTING ON A GOOD PARTY"

Gett Off started as a free night with some local DJs. I started it because there weren't nights in Sheffield playing the music I loved listening to. It didn't become a grime-orientated night as such until I booked Slimzee in 2015. A lot of people turned up and enjoyed it, so I decided to keep exploring the sounds I grew up listening to, alongside new talent.

What do you see Gett Off becoming?

I don't have an aim. It's about putting on a good party. It isn't a pretentious night. I want to create memories. I don't have a camera man taking pristine pictures. There's no set times posted up. I want people to come and enjoy the whole night, not stand and wait for their favourite act to appear. I also want to put new artists beside pioneers and have them perform on the same night. I think that's important.

What are the highs and lows of event organising?

Putting on a night that stands out with music that I enjoy. Meeting like-minded people is a big part of it, and creating moments that people don't forget.

Stress, losing money and drama [laughs]. Those are the lowest points, but it's always about music – never about money. It can be a challenge doing stuff in Sheffield compared

Upcoming nights:

Fri 17 Feb | Hope Works

Gett Off x Butterz W/ CASisDEAD, Royal T and Elijah & Skiliam

Fri 10 Mar | Hope Works

Gett Off x Local Action



Photo by Liam Taylor

facebook.com/GettOffSheff

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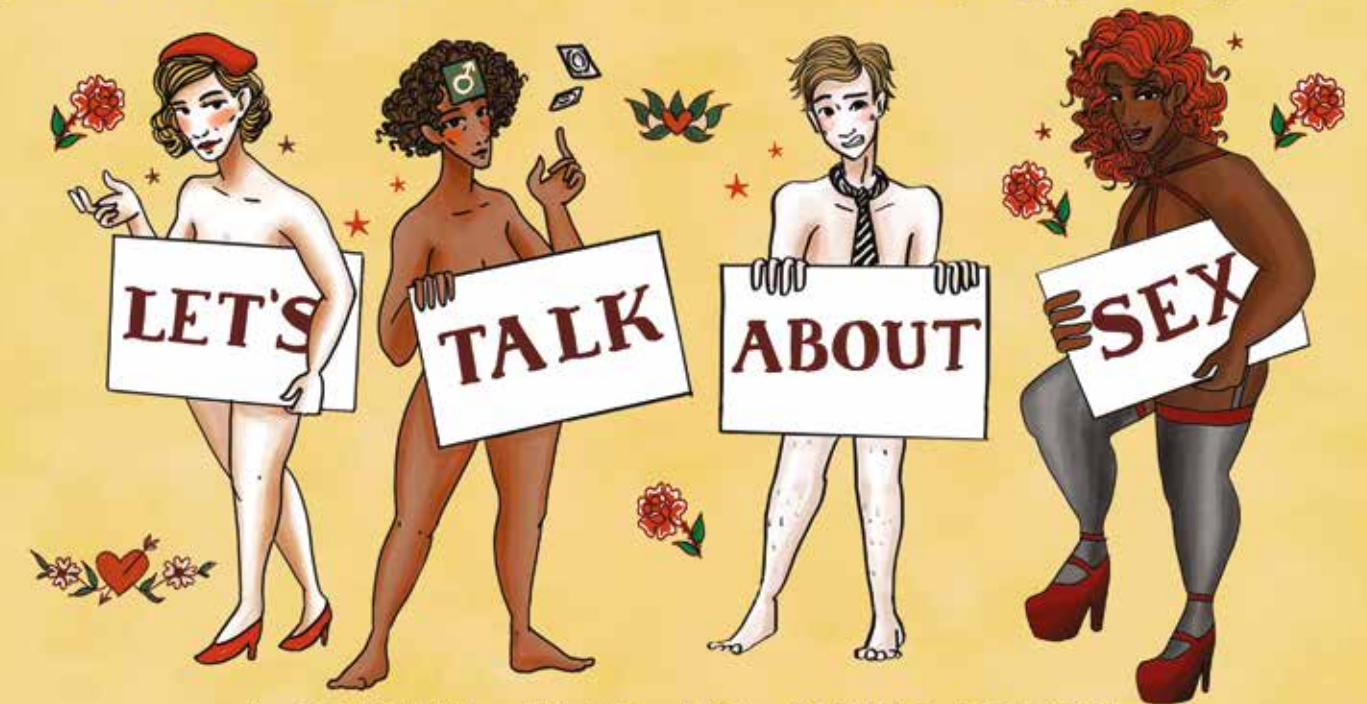
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FILMREEL

THOUGHTS ON THE FORBIDDEN ROOM

• • • • •

A lumberjack takes a wrong turn and is lost aboard a gelatine-endangered submarine. A tale of an aristocrat ‘plagued by bottoms’, as told by the band Sparks. Terrible bath jokes. Ritual sacrifice. A mysterious yet comforting moustache. Welcome to the distinctive vision of director Guy Maddin.

*“Whatever it is you think I have done,
I have done it ten times worse than you even know”*

The Canadian director has an impressively odd back catalogue, which includes the barely factual autobiographical docudrama **My Winnipeg**, the 6-minute explosion of early Soviet cinema that is **The Heart of the World**, and Isabella Rossellini bedecked atop beer-filled glass legs in **The Saddest Music in the World**, his most ‘mainstream’ feature, through to more uncategorisable projects which veer into radio drama, opera and beyond. Maddin’s films hark back to the look, sound and feel of early cinema, drawing on the febrile intensity, invention and high camp of the first half of the 20th century, when filmmakers from Murnau to Cocteau were working out just what could be done with the medium. And the word ‘medium’ is a key to unlocking **The Forbidden Room**.

“No more talking. Just breathing”

The film grew, in part, out of a series of public one-day film shoots, what Maddin refers to as ‘hauntings’ or ‘seances’, each of which attempted to recreate a lost or unrealised film by the likes of Lon Chaney Snr and Jean Vigo. There is a related online project which remixes these films in algorithmic fashion to produce a unique viewing each time (see seances.nfb.ca).

You might think that this means the film itself is a ragbag of ideas plastered together with cheap surrealism – except it’s not. It’s somehow more than the sum of its parts in the way that **The Saragossa Manuscript** or **Tristram Shandy** are more than their respective disgressive wanderings. Each episode or detour in the film seems to fall subliminally into the next. This means that following a narrative arc is futile, yet somehow it hangs together and even arrives at a climactic moment (‘A climax to end all climaxes!’, as the intertitles might put it).

“Dream the molten dream of justice!”

Maddin has stated, in typically mischievous fashion, that “the sleeping actor is the best actor – the poetically and psychologi-

cally truest representation of the human”. His actors often seem distracted, as if in a dream, or more worryingly, as if from your dreams. Actors known and unknown have agreed to be embroiled in this headiest of brews, including Clara Furey, Mathieu Amalric, Charlotte Rampling, Geraldine Chaplin, Ariane Labed, and (of course) Udo Kier.

“A little bit off the top! A little bit off the top!”

Evan Johnson earns his co-directorship in his transformation of the very fabric of the film, bringing to bear in post-production the techniques of the experimental underground (Stan Brakhage, Carolee Schneemann) on the surface of the film, grasping at the netherworld of film’s history through viscous, magma-warped textures, conjuring a dreamscape of loss, anxiety, sex and absurdity.

At times the effect is positively psychedelic. The John Ashbery-penned sequence on bathing as narrated by the louche rake Marv (Louis Negin) functions as an entirely appropriate metaphor for the immersive visual qualities of the film, not to mention the soundtrack, which ranges from intimate whispers and radio transmissions to full-blown orchestral melodrama (as Maddin has noted, “You want people to feel washed up, panting, on some far shore”).

*“Once you’re done, you wanna dry yourself
on a big, fluffy, Turkish towel”*

As far as the DVD/Blu-ray release goes, it is a good transfer, but this is a film which yells out to be seen on the big screen (there is a 3D version, the very thought of which sends my head into a spin). So why watch it on the small (or 65”) screen? Because if you want to see how inventive, transforming unnerving and ridiculous a film can be, you must see it.

And if you don’t like it? Well, you obviously prefer a brisk shower. I won’t judge you, but Marv might.

“Have a nice day!”

Stephen Chase



The Forbidden Room (2015)

FILM LISTINGS

COLLATED BY SAMANTHA HOLLAND

PALE MOON

DAIHACHI YOSHIDA, JAPAN, 2014

TUE 14 FEB | 6:15PM | SHOWROOM | £8.50

An interesting option for Valentine’s Day, focusing as it does on the negative ways money influences us all. Starring Rie Miyazawa as a women who changes her life radically by taking a lover and embezzling funds to please him.

showroomworkstation.org.uk/pale-moon

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syfn.org/events/showroom-shorts

SULLIVAN’S TRAVELS

PRESTON STURGES, USA, 1941

WED 22 FEB | 6:30PM | SHOWROOM | £8.50

Ostensibly the tale of a director of escapist movies taking to the road as a hobo to learn about life, this arguably remains the most insightful satire about Hollywood ever made. Comedy starring Veronica Lake and Joel McCrea.

showroomworkstation.org.uk/sullivans-travels

THE FILE ON THELMA JORDAN

ROBERT SIODMAK, USA, 1950

TUE 28 FEB | 7:30PM | CAFÉ #9, NETHER EDGE ROAD | FREE

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SHEFFIELD FESTIVAL OF SCIENCE & ENGINEERING

THROUGHOUT MARCH
SCIENCEWEEKSY.ORG.UK

Sheffield's festival celebrating world-class research in science, technology, engineering and maths returns in March with another packed programme of inspiring events open to all ages.

The city's two universities have teamed up to deliver over 50 free talks, activities and events being held all over the city in labs, lecture theatres, museums, pubs, the Winter Garden, the Moor Market and more. You can just turn up to many, but some require booking in advance, so go to the website for details.

Our pick of the offerings includes **Queen of Air**, a 'poem film' celebrating University of Sheffield alumni Amy Johnson, which was created by Now Then sister project Wordlife. The first woman to hold an authorised mechanics licence, Johnson went on to break flying records across the world. The film is being projected onto the outside of The Diamond on the evening of 15 March.

Also unmissable is the interactive robotics exhibition, **Co-botics: Our Future Shared with Robots**, being held at The Crucible on Friday 17 and Saturday 18 March. Exploring robots' role in our future society, the exhibition offers the chance to get up close (and not-so-personal) with robots which could transform our daily lives, as well as the opportunity to quiz the researchers making them.

There's also a talk on the phase of foetal development where we turn from "a single egg, to a flat disc, to a worm-like creature." Some of us are still in that last stage.



MIRAGE VAPE STORES

MIRAGECIGARETTES.CO.UK

Mirage have been a mainstay - *arguably the mainstay* - on the Sheffield e-cigarette scene since the smoking alternative began its global rise a few years back.

Vapourising is clearly a much better idea than smoking, but having trust in the liquid you use is a must. Mirage have led the way in e-liquid manufacturing from their own labs and distribution centres, and the company formed the Electronic Cigarette Trade Association (ECITA) in 2010 to help set new standards in quality and legal compliance across all of their e-cigarette technology.

All Mirage e-liquids are tested independently in the UK for quality and contaminates, very much justifying their 'Made in Sheffield' brand mark. They have also fully submitted products to the MHRA for the upcoming EU Tobacco Products Directive to ensure the safety of their entire range.

Over the next few months, Mirage are refurbishing all of their existing stores in line with their recent rebrand. They have also manufactured their own mechanical mod using the best Sheffield stainless steel, cutting no corners to bring you a sturdy, stylish and beautifully-crafted product that is a joy to hold in your hand. They have also recently started exporting their Made in Sheffield liquid ranges to Europe, China and the US.

OLD CROWN INN

137 LONDON ROAD
OLDCROWNINNSHEFFIELD.
CO.UK



The Old Crown on London Road has seen something of a rise from the ashes of late. It's had a reshuffle, a lick of paint and its focus has been well and truly turned to live music.

Well-loved local artist and promoter Martin Bedford will be one of the refurbished venue's regular fixtures. His monthly night, Kick Out The Jams, has already pulled the crowds in, with plenty more to follow. There's also a respectable collection of Bedford's prints on display, echoing The Leadmill in the 80s, of which he was a founding member.

Kick Out The Jams isn't all that's on offer though, with reggae and roots night Riddimtion, new night Bouquet of Steel and 'Adam Beard Does A Thing', to name just a few of their upcoming events.

The new bodies behind The Crown are also continuing to work on their 'ever-expanding range of real ales' and have recently nodded towards the introduction of a food menu in the not-too-distant future...

Keep an eye on their website and social media for details.

FESTIVAL OF DEBATE 2017

FESTIVALOFDEBATE.COM



Opus, the social enterprise behind this here mag, also runs Festival of Debate, a series of events themed around political, social and economic issues. In 2016, we ran around 80 events, large and small, with no small amount of help from many local individuals and groups, from big keynote speakers to small discussion groups.

This year we are aiming to programme events between April and June. If you're reading this in February, there is still time to get in touch. We are interested in co-running any and all kinds of events which get audiences thinking about important topics, and we may be able to help with some funding to make things happen. All events will be included in a widely distributed print brochure, as well as promoted online through our website and social media.

We can help with logistics and planning, marketing, equipment, venue hire and volunteers, so if all you've got is a good idea, that's grand. Go the site and click 'Events' to get a feel for past events, and get in touch if you want to be involved.

HAGGLERS CORNER

586 QUEENS ROAD
HAGGLERSCORNER.CO.UK



The Antiques Quarter of Sheffield holds many a hidden gem, including the excellent Haggler's Corner. Dave and Sarah took on this run-down building complex and with a lot of time and effort have lovingly transformed it into a home for intimate gigs, personal weddings, creative makers and doers, a yoga studio and a wonderful cafe.

Kaffihús has been serving locals its tasty treats and coffee since Haggler's opened, but now they're branching out. Not only are you able to get their classy and classic sandwiches in house, but they will also deliver to your office. Haggler's is also home to the Diamond & Frogs and Copperbelle shops.

The most exciting thing that's happened recently at Haggler's is the opening of their new bar. Open from 4pm every Wednesday to Sunday, it's the perfect place to grab a post-work pint or while away the evening with good cocktails and good company. They're all geared up for Valentine's Day, with flowers, food and cocktails, so it's the perfect time to take a look.

THRIFTY STORE

CASTLE HOUSE
THRIFTYSTORE.CO.UK



Sheffield loves a good vintage shop, holding hidden gems and regalia that remind us of times gone by.

Thrifty Store is by far the city's biggest vintage shop. Based at Castle House, the old Co-op building next to the old Castle Market on Angel St, it's a warren of vintage finds.

There's vast arrays of items from the swinging 60s and rocking 80s, as well as contemporary takes on classics. From top to toe, Thrifty Store has what you need to create a unique and individual outfit.

Thrifty are specialists in a huge range of designer clothes, but though they will deck you out for life, they can also help you discover forgotten vinyl gems and some amazing second-hand furniture pieces.

With over 30 tonnes of stock, Thrifty Store is Sheffield's biggest and cheapest vintage outlet, so it's definitely worth heading down for your fix.

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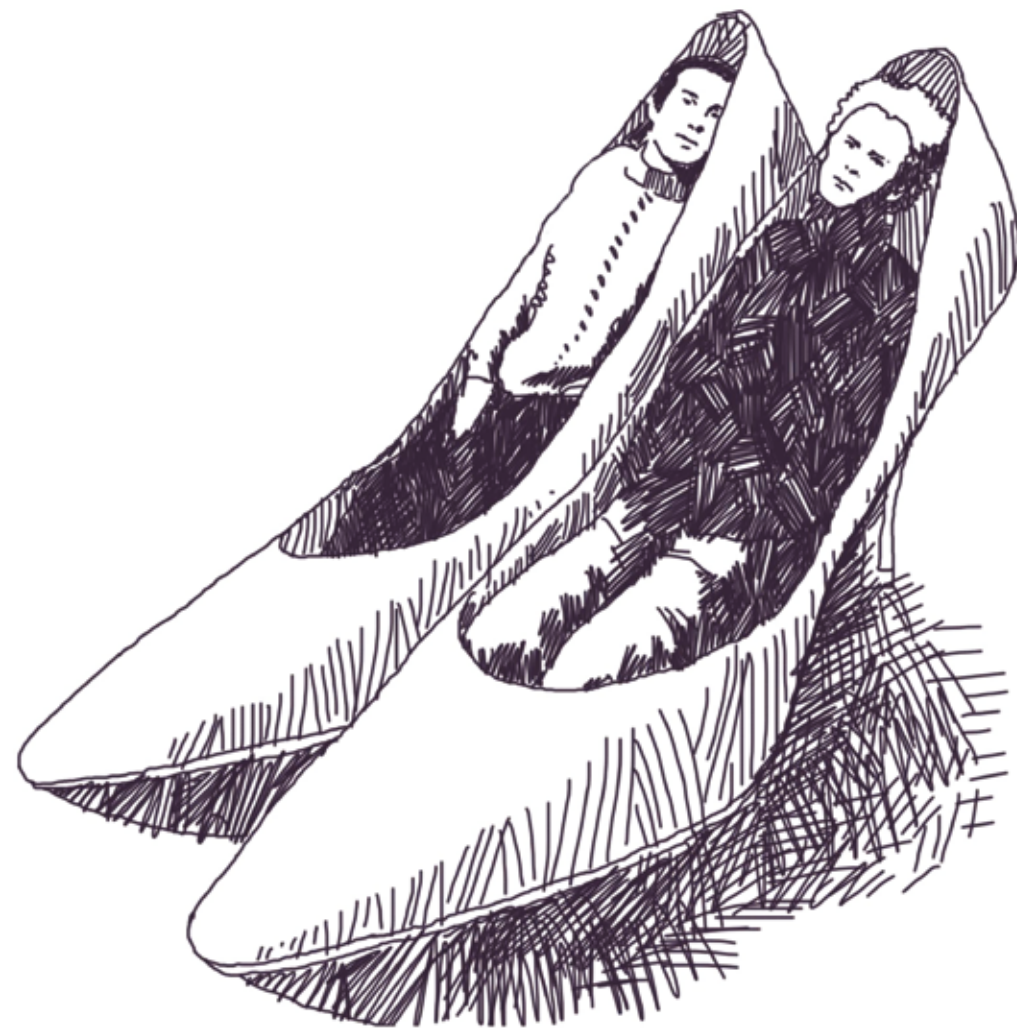
"Hey Art, I had the weirdest dream last night.

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"Quiet Paul, Mrs Robinson will hear us."

Words: Mike Somerset Ward

Picture: Varrod Goblinsk



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